

April Smiles on Easter BRIDES



A Gray Frock of Tulle and Chiffon
with the New Corded Basque

Wedding Gowns Afoam With Lace -- Fawn Or Gray for the Going-Away Gown -- A Smart Traveling Coat the First Consideration -- Hats.

Three removes are as good as a fire, a trousseau is certainly equal to "three removes." What a blissful state is the bride's, all the has-beens of the wardrobe discarded, thrown away or given away, and life begun again with an entirely new outfit of clothes from hats to boots—to say nothing of trunks and boxes packed with hundreds of delightful pretty things, frocks, petticoats, negligees and lovely lingerie! Only once in a lifetime—unless there happens the supposition of a second—does this felicitous condition occur.

The Easter bride this year is especially lucky for never were women's clothes so alluring, so daintily feminine, so altogether fetching as they are now. If one has a natural leaning toward furbeles, it may be indulged to the utmost, for furbeles are at the height of fashion; if one's leaning is toward simple, tailored things this inclination may be indulged also in the line of sport garment, the frilly, furbeled frocks and wraps being provided only for wear when occasion demands.

Paris Decries Length in the Wedding Gown.

There is a tendency toward longer skirts in Paris now and the first skirt to be lengthened is the skirt of the wedding gown. Several brides this winter wore frivolously short skirts, because short skirts were so universal that a long one gave the silhouette a grotesque suggestion; and in the face of consistency the long train swept downward to the floor at the back while the short skirt showed the feet and ankles in front. This was not graceful, but it was smart—and what would you? The Easter wedding gown, however, will fall to the tip of the satin slipper, merging into the folds of the train at the back and much stateliness and distinction will be the costume gain thereby. The beautiful bride gown pictured shows this new length, and also the quantities of lace that are used to give wedding gowns the soft, airy suggestion so desirable now. Few bridal costumes these days are of satin used alone; almost invariably the bodice and sleeve and some portion of the skirt drapery are of lace; or even of tulle.

One of the loveliest wedding gowns of the Easter season is to be trimmed with tulle pleatings; three pleated tulle flounces down the front of the skirt; three narrower pleatings at the elbow of a full leg of mutton tulle sleeve and the bodice of draped tulle crossed under front; pearl trimming at the front. The train and back of the skirt are of white satin motor and over the train falls a drapery of tulle, hanging from ornaments at the back of the shoulders. The bridal veil is also of tulle and falls only to the waist at the back, over the long tulle train drapery in which it mingles.

The pictured wedding gown which has been selected after some consideration as authoritatively typical of the best mode for Easter brides this year, is of ivory white satin draped over lace. The lace bodice and long, shirred lace sleeves are draped over white chiffon and the bodice is very simple in style, surplice fronts edged with a line of pearl bead trimming being crossed in a modest V. The skirt is the elaborate and compelling feature of this gown. The rich satin is corded at the foot and faced with a light hairlace, to give the proper flare without rigid stiffness, and at the waistline the satin is laid in soft, heavy pleats. A width of the satin starting at the center front is pleated across to the right hip, then the satin is brought up in a long loop and the other end pleated from the hip to the center back, making a graceful drapery at the right side of the skirt. The entire left side of the skirt is of lace, also pleated into the waistband. A



An Enchanting Trousseau Frock of White Net

lace from dragging the hair down. Still another bride of the late season backed her jolly tresses with a veil that gave the effect of a flaring Spanish comb rising above the crown of the head. A close pleating of tulle spread out above a long, curved pin of pearls placed in the hair and below the pin, the veil was closely drawn together so that thumb and finger could have encircled the filmy folds. Lower, it spread out over the train in conventional fashion. Still another way to arrange the veil is in the Watteau effect. This is pretty and becoming—more becoming than the veil entirely off the face. A lace veil is thrown over the head, the lace edge

shading the forehead and falling at either side of the face to the waistline. Then a wired wreath of orange blossoms, with a cluster of the blossoms at one side is fitted over the top of the head, and the veil, as a small Watteau hat would be fitted on the head, tilting toward the front. With this veil arrangement the hair is worn low—in a loose knot at the back of the neck. The Moorish arrangement is odd but "different," which pleases the bride who likes to be sensational. A lace veil is thrown over the head with corners hanging at either side of the shoulders; then the front of the veil, drawn to the



by Hester
Winthrop

A Going-Away
Costume
of Checked
and Plain
Taffeta

very eyebrows, is thrust back, under the drapery of the sides and pinned fast to the hair.

Silk for the Going-Away Gown.

It is a bride entirely lacking in vanity who does not expend special thought on her going-away costume. Usually a rather elaborate tailor is selected and a very dainty one is pictured on today's page. The little suit fairly riots in scallops and every scallop on the skirt and tunic (of fawn and chocolate in infinitesimal checks) is piped with chocolate taffeta. The taffeta coat in plain color has flaring cuffs which repeat the scallop effect of the skirt. These cuffs are made of squares of the taffeta lined with haircloth and faced with another taffeta square. There is an oval opening at the center of the square and the oval is attached to the sleeve with a cording. The high-brimmed black milan sailor is trimmed with bows of chocolate brown plaid ribbon.

For formal wear the bride-to-be

will have at least one gray frock this spring and a charming gray costume is pictured on the seated figure. The frock is built of dove gray chiffon and taffeta in the same shade; the tight-fitting bodice having many corded seams at the back, opening in front to show an underbodice of the chiffon drawn up on cords. The slashed chiffon sleeve is trimmed, like the skirt, with frills of gray taffeta pinked at the edge. With this exquisite frock goes a turban of rose-colored linen straw trimmed with dull green leaves and American

Beauty roses.

For summer afternoons is a frock of white embroidered net with gathered, ruffled tunic above a wide skirt trimmed with pleatings of white ribbon that give the filmy skirt flare and substance. The bodice approximates a fitted effect, the embroidered net being draped over white chiffon and the chiffon over a fitted underbodice of white silk. The waistline is defined by a straight belt of the net which joins bodice and skirt. Three little pink roses at the shoulder echo the note of pink in the rose trimmed leghorn hat with its droop-

ing frill of white tulle. A natter blue ribbon around the crown is tied in a soft bow at one side, weighting the supple leghorn brim.

Coats and Hats for the Bride.

A smart traveling coat is pictured in the blazer model of striped flannel—black and white, with white trimmings. The sport hat is also black and white to match. The bride will need at least six hats, including traveling sailor or turban, wide-brimmed leghorn, two dressy, flower-trimmed affairs and two smart sport hats.

White Satin is Pleated Over Net Lace in this
Graceful Wedding Gown

Household Linens for the Bride

EVEN more fascinating than the selection of the trousseau is the supplying of beautiful linens for the bride's new home. Frocks, hats and exquisite lingerie will have but a brief existence—a year's grace at most may be granted most of the lovely new wearables which are chosen with such care; but the bride's household linens will be a joy to her for many years.

The bed linens for everyday use may be of fine quality muslin with hemstitched hems. Some housekeepers have hemstitched undersheets and scalloped upper sheets, but this entails more or less extra attention and trouble when the linens are sorted after laundering. Pillow-slips may be hemstitched or scalloped and should be embroidered with the bride's initials or monogram. There is no deviation from the rule that the bride's initials and not the groom's must mark all the household linens for the new home. See to it that the sheets are plenty long—three yards is none too long. This allows twelve inches to turn under at the foot of the bed, and twenty-four inches to turn back over the blanket at the top.

For the guest room have several sets of linen sheets and pillow-slips, hand scalloped rather than hemstitched and beautifully marked with initials or monograms. There must be a generous supply of bedspreads and for the simply furnished home the washable spreads with border design are excellent. Some housewives

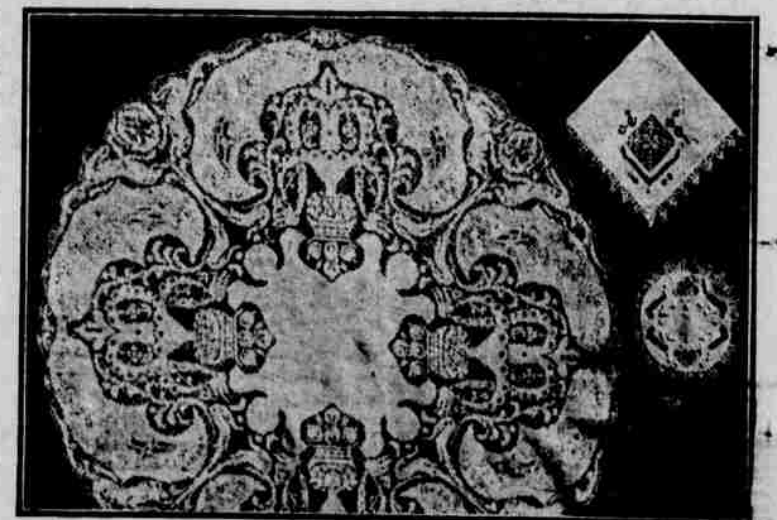
cling to the old-fashioned heavy Marcellas spreads and these are really very attractive, though modern, elaborately dressed beds have put them a little out of style. If the bed has a smart cretonne cover, lay it over a spotless white washable bedspread so that when the cover is removed at night there may be something over the blankets. Uncovered blankets, no matter how handsome they may be, always have an "undressed" look on the bed. The bride-to-be who is clever at needlework may make for herself a very handsome bedspread of cream scrim inset with hand-crocheted flit border and medallions. A set of this sort, including bedspread, bolster spread, curtains for two windows and covers for dresser, table and chiffoniers, was made during leisure hours last summer. The bedspread and dresser covers have been laid over pink sateen matching a pink wallpaper. On the lace-covered table stands a pink silk shaded boudoir lamp. The whole effect is rich and beautiful, yet the curtains and spreads cost but a trifle in actual money.

For the bathroom linen closet there should be two dozen linen damask towels, pure white, with hemstitched or scalloped ends and hand-embroidered initials. Have all the towels alike and get them as large as possible. Guest towels to match the larger ones should be provided also. Bath towels and washcloths to match may show a touch of color and the embroidered initials will match this color.

It is in her dining room linens, quite naturally, that the bride takes most interest. A great many of these will doubtless come as wedding-gifts, but the bride, herself, must supply a goodly store for her new home. In addition to tablecloths of various lengths and weights for everyday and special use and hand-hemmed and initialed napkins in breakfast, lunch and dinner sizes; there must be luncheon cloths, tea cloths, tray cloths, sideboard runners, centerpieces, dollies and small serviettes or tea nap-

kins. Plain, heavy white damask, hemstitched or scalloped and beautifully initialed is always in excellent taste and the housekeeper who wishes to be most distinguished uses little color in dining room linens.

Hand flit and cut work with linen center makes a very handsome lunch cloth. Another attractive afternoon tea cloth with small tea napkins to match shows little flit medallions set in with buttonholing, the linen then being cut away back of the medallion. There are two lines of hemstitching, one holding the half-inch hem the other set several inches above to make the border design. Point de Venise table centers with dollies to match are very handsome for the formal luncheon. Point de Paris is an effective lace for edging a lunch cloth of cream linen.



A lunch cloth of hand-made flit and cut-work, with lunch dolly and serviette to match.